

A BREIF
INTRODUCTION
To the Skill of
MUSICK:
FOR
SONG and VIOL.

In two Books.

First Book contains the *Grounds and Rules of Musick for Song.*

Second Book, *Directions for the Playing on the Viol de Gambo, and also on the Treble-Violin.*



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Preface to all Lovers of MUSICK.

MUSICK in Ancient Times, was held in as great Estimation, Reverence, and Honor, by the best understandings and noblest bloods, as any Science Liberal whatsoever : The Grave Philosophers reputed it an Invention of the gods, bestowing it on men, to make them better conditioned than bare Nature afforded, commending chiefly these Three Arts in the Education of Youth (Grammar, Musick, Gymnastick :) This last for the exercise of their Limbs in Activity and Feats of Arms : The other two for the Ordering their Voyce in Speech and Song ; meerly to Speak and Sing are of Nature, and this double use of the Articulate voyce the Rudest Swains of all Nations do make. But to Speak well, and Sing well, are of Art, neither of which can be attained

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tain'd but by the Rules and Precepts of Art. Quintil. writes in his time the same men taught both Gramar and Musick, as of special use in the breeding of Children; partly from its natural Delight, and partly from the Efficacy it hath in the moving the Affections to Virtue: Also conducing much to Bodily health by the Exercise of the Voyce, if with it be joyned also the Exercise of the Limbs; and such need not fear Asthma or Consumption: Much benefit also hath been found by such who have had Defects of Speech, as Stammering and bad Utterances. Nor has Musick been of Civil use only but Divine, as Ven. Beda writes, That no Science but Musick may enter the dores of the Church: Testimonies of which we have many in Scripture, as in Moses time, when the Church was in a wandring condition in the Wilderness, as you may read, Exod. 15. But after the Church came to a settled condition, as in the dayes of David and Solomon, David a man after Gods owne heart, having singular Knowledge not in Poetry alone, but in Musick also, judg'd them both to be things necessary for the House of God; Fifty three of his holy Metres or Psalms he dedicated to his chief Musician

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fician Jeduthun to Compose Musick to them :
*How acceptable this Divine Harmony was to
God, you may read, 2 Chr. 5. 12, 13, 14. Thus
it continued as part of the Divine Worship of
God in the Church of the Jews too, and after
our Blessed Saviours time, even till the De-
struction of their Temple and Nation by Ti-
tus: This part of their Publick Worship, which
was Singing of Hymns and Psalms, was after
continued and used by the Christians in and after
our Saviours time; our Blessed Saviour gave
example thereof at his last Supper, Mat. 26. 30.
And when they had sung an Hymne, &c. And
St. Paul enjoyned the use thereof, as you may
read, Eph. 5. 19. & Col. 3. 16. Peter Mart.
proveth Musick to be in use in the Christian
Church from the dayes of the Apostles, because
Plinius Secundus writ to Trajan, That the
Christians did Hymnos antelucanos Christo
suo canere, Sing Praises unto their Christ be-
fore day-light. To come nearer our Times,
Constantine the Great for the honor of Divine
Service began that Church-Song; as did also
that Christian Emperor Theodosius, in the
midst of the Congregation lead in singing
Hymns to God. Justinian the Emperor did*

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Compose a Hymne to be sung in the Church of Constantinople, which began, The onely begotten Son and Word of God. Thus hath Musick been continued in the Divine Worship of God in most Christian Churches of the world unto this day: True it is, some of the Ancient Fathers did find fault with the Abuse of Musick in the Worship of God, but that condemneth not the Right use thereof, any more than the Holy Supper is condemned by St. Paul whilst he blameth those who shamefully profaned it. Therefore (Courteous Reader) this Myste-rious and Divine Art (for it uses both Divine and Civil) hath ever been had in great Estima-tion: Those who are Lovers hereof, must allow Musick to be the Gift of God; yet, like others his Graces and Benefits, is not given to the Idle; those that desire to have it, must reach it to them with the hand of Industry, by putting in practise the Works and Inventions of skilful Artists, Books of Instructions to Musick, our Nation is not so well stored as Forreign Countreys are; what have been printed in this Nation worthy of perusal are onely two, viz. Mr. Morley's Introduction, and Mr. Butler's Principles of Musick, both which are very rare
and

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and scarce to be had, the Impressions of them being long since sold off: I have therefore in a Brief and Easie method set down the whole Grounds of Musick, which are necessary for young Practitioners, both for Song and Viol. I confess, men better able than my self might have spared my pains, but their Slowness and Modesty (being as I conceive unwilling to appear in Print about so small a matter) have put me upon the Work, which I count very useful, though with the danger of not being so well done as they might have performed it. The Rules of all Arts ought to be delivered in plain and brief Language, and not with flowers of Eloquence; and so this Work is more suitable to my Abilities.

The Work as it is, I must confess, is not all my owne, some part thereof was Collected out of other mens Works, which I hope will the more Commend it; and if the Brevity, Plainness, and Usefulness thereof may beget any acceptance with thee, it will encourage me to do thee more service in other things of this nature.

Thine

J. P.



The Table of the Matters contained in this Book.

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RULES for SONG.

CHAP. I.

*Of the Scale of MUSICK, called
the Gam-Ut.*

THE *Gam-Ut* is the Ground and Foundation of *Musick*, both *Vocal* and *Instrumental*; and as *Ornithoparchus* reporteth, it was composed by *Guido Aretinus*, about the year 900. who also in six syllables, which he found in the *Saphicke* of the Hymne of *S. Iohannis Baptista*, saith,

*Ut queant laxis RESonare fibris
MIRA-gestorum FAmuli tuorum
SOLve poluti LABii reatum.*

B

It

It is supposed he drew the six names of the Notes, *viz.* UT, RE, MI, FA, SOL, LA: Another Descanted thus,

UT RELivet MISerum FATum SOLitunque LABorem.

These six Notes were thus generally taught and practised for many years in the same order, *Ascending* and *Descending*: but in these latter times, Foure of them are onely in use, the which are *Sol, La, Mi, Fa*; so that *Ut* and *Re* are now changed into *Sol* and *La*, these *four* being found to be sufficient for the expressing of the several sounds, and less burthensom for the memory of the Practitioner.

Besides these Names of the *Notes*, there is used in the *Gam-Ut*, seven Letters of the *Alphabet*, which are set at the beginning of each *Rule* and *Space*, as *G. A. B. C. D. E. F.* And of these there are Three *Septenaries* ascending one above the other, *G.* being put first, which is according to the third Letter in the *Greek Alphabet*, called *Gamma*, and is made thus Γ , in token that the first derivation thereof was from the ancient *Greeks*.

These seven Letters of the *Alphabet* are called the seven *Cliffs*, or more properly *Cleaves*,

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Cleaves, the other Names or syllables adjoyned to them, the *Notes*; And by these *Three Septenaries* are distinguished three several *Parts*, which the *Scale* is divided into: First, the *Basse*, which is the lowest part; the second, the *Mean*, or middle part; the third, the *Treble*, or highest part; so that according to these *Three Septenaries*, *Gam-ut* is the lowest Note, and *Ela* the highest. And this the usual *Gam-uts* in Mr. Morley and others, did not exceed; but it is well known that there are many *Notes* in use, both above and below exceed that compass, both in *Vocal* and *Instrumental* Musick, and therefore ought not to be omitted; for the Compass of *Musick* ought not to be confin'd: for though there be but *Three Septenaries* in the *Gam-ut* of the Alphabet, which amounts to the Compass of one and Twenty Notes or Sounds; yet if occasion requires, you may *Ascend* many more, for it being but the same over again, onely eight Notes higher: And also (if occasion require) you may *Descend* many Notes lower than *Gam-ut*, as the Compass of the *Voyce* or *Instrument* is able to extend, the which will be the same to

those above, onely eight Notes lower, and it is usual to distinguish them thus :

Those above *Ela* are called Notes in *Alt*, as *F fa ut*, and *G sol re ut*, &c. in *Alt* : And those below *Gam-ut* are called *double Notes*, as *Double F fa ut*, *E la mi*, &c. as being *Eights* or *Diapasons* to those above *Gam-ut*, I have therefore in the Table of the *Gam-ut* in this Book expressed them in their right places : The *Gam-ut* is drawn upon fourteen *Rules*, and their *Spaces* ; which fourteen *Rules* and *Spaces* comprehend all Notes or Sounds usual in *Musick*, either *Vocal* or *Instrumental*, though when any of the Parts which it is divided into, come to be prick'd out by it self, in *Songs* or *Lessons*, either for *Voyce* or *Viol*, five lines is only usual, as being sufficient to contain the compass of *Notes* there-to belonging : But if there be any *Notes* that extends higher or lower, it is usual to add a line in that place with a Pen. But *Lessons* for the *Organ*, *Virginals*, or *Harp*, two staves of six lines together are required, one for the left hand, or *lower Keyes*, the other for the right, or *upper Keyes*.

Therefore he that means to understand what

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what he Sings or *Plays*, must study to be perfect in the knowledge of the *Scale* or *Gam-ut*, and to have it perfectly in his memory without book, both forwards and back, and to distinguish the *Cliffs* and *Notes* as they be in *Rule* and in *Space*; For by knowing the *Notes* Places, their Names are easily known.

Also, on the right side of this Table of the *Scale* or *Gam-ut* are set Three Columns, wherein is shown the Names of the *Notes* *Ascending* and *Descending* in their several *Keyes*: In the first Columne is set down the Names of the *Notes* as they be called, when it is *B duralis* or *B sharp*, as having no flat in *B mi*, and then your *Notes* are called as they are set down on the *Rules* and *Spaces*: The second is *B proper*, or *B naturalis*, which hath a *B flat* in *B mi* only, which is put at the beginning of the *line* with the *Cliff*, and there you have also the Names as they are called on *Rule* and *Space*: The third is called *B fa* or *B mollaris*, having two *B flats*, the one in *B mi* the other in *E la mi*; placed as the other.

In these Three observe this for a General Rule, that what Name the *Note* of any *Key* hath, the same name properly hath his *Eight* above or below him, be it either in *Treble*, *Mean*, or *Basse*.

There is an old *Meeter*, though not very common, yet it contains in it many pithy Rules of the Theorick part of *Musick*, which are worthy to be observed of those who are young beginners, and as it falls in our several Chapters I shall insert it: It begins thus,

*To attain the skill of Musicks Art,
Learn Gam-ut up and down by heart,
Thereby to learn your Rules and Spaces,
Notes names are known, knowing their places.*

The GAMUT

The Gamvt or Scale of Musick

with the Names of the Cleaues and Notes in
there Seyerall Keyes

The Treble or highest Keyes The Meane or middle Keyes The Base or lowest Keyes

aa	la mi re	la	la	mi
gg	sol re vt	sol	sol	la
ff	fa vt	fa	fa	sol
E	la	la	mi	b fa
D	la sol	sol	la	la
C	sol fa	fa	sol	sol
B	fa # mi	mi	b fa	b fa
A	la mi re	la	la	mi
G	sol re vt	sol	sol	la
ff	fa vt	cleaue fa	fa	sol
E	la mi	la	mi	b fa
D	la sol re	sol	la	la
C	sol fa vt	cleaue fa	sol	sol
B	fa # mi	cleaue mi	b fa	b fa
A	la mi re	la	la	mi
G	sol re vt	sol	sol	la
F	fa vt	cleaue fa	fa	sol
E	la mi	la	mi	b fa
D	sol re	sol	la	la
C	fa vt	fa	sol	sol
B	mi	mi	b fa	b fa
A	re	la	la	mi
G	Famut	sol	sol	la
FF	fa vt	fa	fa	sol
EE	la mi	la	mi	fa
DD	sol re	sol	la	la
CC	fa vt	fa	sol	sol

B Durus

B Naturalis

B Mollioris

A Second Table of the *Scale* or *Gam-ut*, in which every *Key* or *Note* is put in his proper place, upon the *five lines*, according to the two signed *Cleaves* or *Cliff* of the *Basse* and *Treble*, Ascending from the lowest *Note* of the *Basse*, to the highest in the *Treble*.



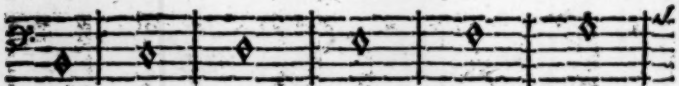
D la sol, E la, F fa ut, G sol re ut, A la mi re,



F a ut, G sol re ut, A la mi re, B fa b mi, C sol fa,



A la mi re, B fa b mi, C sol fa ut, D la sol re, E la mi,



B mi, C fa ut, D sol re, E la mi, F fa ut, G sol re ut,



CC fa ut, DD sol re, EE la mi, FF fa ut, Gam ut. A re,

CHAP.

CHAP. II.

Of the Cliffs or Cleaves.

IN the *Gam-ut* (as I said before) is contained three *Septenaries* of Letters, which are *G. A. B. C. D. E. F.* These seven Letters are set at the beginning of each *Rule* and *Space*, and are called the seven *Cleaves*; of these seven, foure is onely usual, the which are usually placed at the beginning of every Line of the *Song* or *Lesson*: The first is called the *F fa ut Cleave* or *Cliff*, which is onely proper to the *Basse* or *lowest part*, and is thus signed or marked, F : The second is the *C sol fa ut*, which is proper to the middle, or inner parts, as *Tenor*, *Counter-Tenor*, or *Mean*, and he is thus signed or mark'd C . The third is the *G sol re ut* Cleave or Cliff, which is only proper to the *Treble*, or highest, and is signed or marked thus G

These Three *Cliffs* are called the three *signed Cliffs*, because they are alwayes set at the beginning of every line of a *Song*, or *Lesson*; (for *Cleave* is derived from *Clavis*, which signifies a *Key*.) By this *Cliff* the places of all the *Notes* in your *Song* or *Lessons* are known, proving your *Notes* from it.

The

The fourth is the *B Cleave* or *Cliffe*, which is proper to all parts, as being of two natures or properties, that is to say, *Flat* and *Sharp*, and doth onely serve for that purpose for the *Flatting* and *Sharping* of Notes, and therefore he is called *B fa*, *B mi*; the *B fa* signifies *Flat*, the *B mi* *Sharp*. The *B fa* or *B flat*, is known by this mark *b* and the *B mi* (which is *sharp*) by this *x*.

But these two Rules observe of them both: First the *B fa* or *B flat* doth alter both the name and property of the *Notes* before which he is placed, and are called *Fa*, making them half a *tone* or *sound* lower than they were before.

Secondly, the *B mi* or *B sharp* alters the property of the *Notes* before which he is placed, but not their Names; for he is usually placed either before *Fa* or *Sol*, and they retain their Names still, but their sound is raised half a *Tone* or *Sound* higher.

Thirdly, note that this *B. Cliff* is also set at the beginning of the Lines with the other *Cliff*, and is usually put to several Notes, as they be in the middle of a *Song* or *Lesson*, for the *Flatting* and *Sharping* of Notes.

CHAP. III.

*A brief Rule for the Proving the Notes
in any Song or Lesson.*

FIRST observe with what *Cleave* your Song or Lesson is signed with at the beginning ; if it be the *G sol re ut* Cleave, then if the Note be above it, you must begin at your *G sol re ut* Cleave, and assigne to every *Space* and *Rule* a *Key*, according to your *Gam-ut*, *Ascending* till you come to the *Rule* or *Space* where the Note is set : If the Note be below your *Cleave* or *Cliffe*, then you must prove downwards to him, saying your *Gam-ut* backward, assigning to each *Rule* and *Space* a *Key*, till you come to his place. So that by this knowing in what *Key* of your *Gam-ut* your *Note* is set, you will easily know his name, the next Chapter directing you an infallible Rule for it, by several Easie and Familiar Examples.

CHAP.

C H A P. V I.

*Containing a plain and easie Rule for the
Naming your Notes in any Cleave.*

HAVING observed the foregoing Direction of Proving your *Notes*, to know their Places, you may easily know their Names also, if you will follow this Rule: First, observe that *Mi* is the principal or master *Note*, which leads you to know all the other; for having found out him, the other followes upon course; and this *Mi* hath his being in foure several Places, but he is but in one of them at a time; his proper Place is in *B mi*: but if a *B fa*, which is a *B flat* (as is mentioned in *chap. 2.*) be put in his place, then he is removed into *E la mi*, which is his second; but if a *B flat* be placed there also, then he is in his third Place, which is *A la mire*; if a *B flat* come there also, then he is removed in his fourth Place, which is *D la sol re*; so that in which of these he is, the next *Notes*
above

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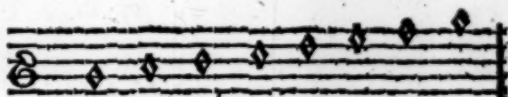
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above him Ascending are *Fa sol la, Fa sol la*, twice, and then you meet with your *Mi* again, for he is found but once in Eight Notes: In like manner, the Notes next below him Descending, are *La sol fa, La sol fa*, and then you have your *Mi* again: I shall here insert some Examples of the Old Meeter, for the more easie understanding of this Rule.

*No man can sing true at First sight,
Unless he Names his Notes aright;
Which soon is learnt, if that your Mi
You know, where ere it be.*

1. *If that no flat be set in B,
Then in that place standeth your Mi.*

Example.



Sol la Mi fa Sol la fa Sol.

*B fa E mi.

* E la mi.

2. *But if *B alone be flat,
Then *E is Mi be sure of that.*

Example,

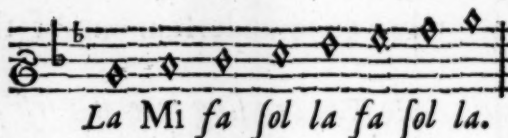
An Introduction to

Example.

* *A la mi re.*

3. *If both be Flat, your B and E,
Then *A is Mi here you may see.*

Example.

* *D la sol re.*

4. *If all be Flat, E, A, and B,
Then Mi alone doth stand in *D.*

Examp.



*The first three Notes above your Mi,
Are fa sol la here you may see,
The next three under Mi that fall,
Them la sol fa you ought to call.*

Ex.

*If*

If you'l sing true , without all blame ,
You call all Eights by the same name.

Sol la fa sol Sol fa la sol.

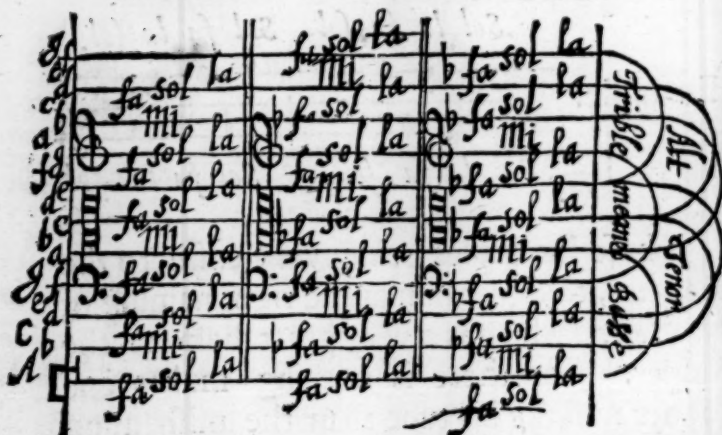
Example. 

Sol la fa sol Sol fa la sol.

These Examples being very easie to the Learner, to direct him in the right naming of his *Notes*, which is a very great help to the Singer. For there is nothing makes one sooner mistake his tune than the misnaming his *Notes*: Therefore once more observing the foregoing Rules of Naming your *Notes*, by finding your *Mi* in his several places, cast your eye on this following Example, For the Calling or Naming your *Notes*, in any Cliff whatsoever, be it *Basse*, *Treble*, or any Inward part. For there is no Song pricked down for any Part, but it doth imploy some of those Five lines in this following Example; The which several parts are demonstrated by those little Arches on the right side of it.

Mi

Example.

$$M_i \text{ in } B, \quad M_i \text{ in } E, \quad M_i \text{ in } A.$$


This Example expresses the Name of the *Notes* as they be called in the three Removes of your *Mi*. I have seen some *Songs* with four *flats*; that is to say, in *B mi*, *E la mi*, *A la mi re*, and *D la sol re*; but this last is very seldome used, and such *Songs* may be termed Irregular as to the naming the *Notes* (being rather intended for Instruments than Voyces) and therefore not fit to be proposed to young Beginners to sing: And thus much for the Naming the *Notes*.

C H A P. V.

Of Tones or Tunes of Notes.

OBserve that the two *B. Cleaves* before mentioned are used in Song for the *Flatting* and *Sharping* Notes. The *B flat* changeth *mi* into *fa*, making him a *Semitone*, or half a *Note* lower: and the *B sharp* raiseth the *Note* before which he is set half a *Tone* or *Sound* higher, but alters not their names, so that from *Mi* to *Fa*, and likewise from *La* to *Fa* is but halfe a *Tone*, or an imperfect *Second*, which is called a *Semitone*; between any two other *Notes* is a whole *Tone*, or *sound*, as from *Fa* to *Sol*, from *Sol* to *La*, from *La* to *Mi*, are whole *Tones*, which is a perfect *Sound*. And this may be easily distinguished, if you try it on the *Frets* of a *Viol* or *Lute*, you shall perceive plainly that there goes two *Frets* to the stopping of a whole *Note*, and but one *Fret* to a half *Note*; so that it is observed that *Mi* and *Fa* do serve for the *Flatting* or *Sharping* the ordinary *Notes* in the

C

Scale,

Scale, and they being rightly understood, the other *Notes* are easily applyed to them; for if *G sol re ut* have a sharp set before him, it is the same with *A la mi re* flat, and *B fa B mi* flat is the same with *A la mi re* sharp, and *C fa ut* sharp is *D sol re* flat, &c. as being of one and the same sound, or stopped upon one and the same Fret on the Viol. For the *Diapason* or perfect Eight, it contains 5 whole Tones, and 2 half Tones, that is in all the seven Natural *Sounds* or *Notes*, besides the Ground, what *Flats* or *Sharps* soe're there be.

For a Discourse of Cords and Discords, I shall onely name them.

Concords.

Perfect *Cords* are these, a *Fifth*, *Eighth*, with their *Compounds* or *Octaves*.

Imperfect *Cords* are these, a *Third*, a *Sixth*, with their *Compounds*, all other distances reckoned from the *Basse* are *Discords*. But for a further Discourse I shall referre you to Mr. Morly's Second Part of his *Introduction*, or to that little Book entituled *The Art of Descant*,

Descant, by Dr. *Tho. Campian*, lately reprinted with Additions. My purpose in this Book is onely to set down the Rules for the *Theorick* part, so far as is necessary to be understood by young Practitioners.

CHAP. VI.

The Notes: *their* Names, Number, and Proportions.

Example.

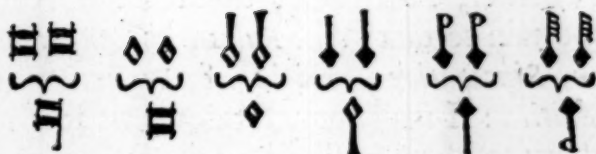
Large. Long. Brief. Semibr. Minum. Crotchet. Quaver. Semiqu.



MEASURE in this Science is a *Quantity* of the *length* and *shortness* of *Time*, either by *Natural* Sounds pronounced by the *Voyce*, or by *Artificial* upon *Instruments*; which *Measure* is by a certain Motion of the Hand expressed in a *varietie* of *Notes*, in the which it is to be observed, that *Notes* in *Musick* have two *Names*, one for *Tune*, the other

for *Time* or Proportion of *Sounds*. The *Names* in *Tuning* I have set down in the former Chapter, as being *Foure*, *Sol*, *La*, *Mi*, *Fa*. Those in *Time* are *Eight*, as *Large*, *Long*, *Brief*, *Semibrief*, *Minum*, *Crotchet*, *Quaver*, *Semiquaver*, as is expressed in the Example. The *four* first are of *Augmentation* or Increase, the latter of *Diminution* or Decrease, and are thus proportioned: The *Large* being the first of *Augmentation*, and longest of *Sound*: The *Semibrief* being the last of *Augmentation*, the Shortest, and in *Time* is called the *Master Note*, being of one *Measure* by himself, all the other *Notes* are reckoned by his value, by *Augmentation* or *Diminution*. The *Large* is 8 *Semibriefs*. The *Long* 4. The *Brief* 2. The *Semibrief* 1. (or, as I may term him) the *Time-Note*. The latter *Foure* of *Diminution* or Decrease, are these, the *Minum*, the *Crotchet*, *Quaver*, *Semibrief*: These are reckoned to the *Semibrief* (as the other were by,) for here (according to the ordinary Proportion of *Time*) we account two *Minums* to the *Semibrief*, two *Crotchets* to the *Minum*, two *Quavers* to the *Crotchet*, two *Semiquavers* to the *Quaver*:
 orexample, Example.

Example.

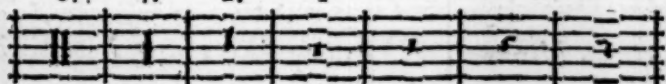


CHAP. VII.

Of the Rests, or Pauses; of Prick,
and Notes of Sincopation.

Example of the Rests.

Large. Long. Brief. Semibrief. Minum. Crotchet. Quaver.
8. 4. 2. 1



PAUSES or Rests are silent Characters, or an Artificial omission of the *Voyce*, proportionated to the Certain Measure of Time by Motion of the Hand (whereby the Quantity of Notes and Rests are directed) by an Equal Measure, the Signatures or Characters of which

you see placed to each Note in the Example at the beginning of this Chapter.

Further, I shall add, that to these Notes appertain certain other *Rules*, as *Augmentation*, *Sincopation*, *Pricks of Perfection* and *Addition*: I shall onely set down what is necessary to be understood by the Practitioner; as first, of the *Pricks of Perfection* and *Addition*; next, of *Sincopation*, or the Driving a *Minum* through a *Semibrief*, or *Crotchets* through *Minums*.

First, this *Prick* of *Addition* is placed on the right side of the Note, thus, ♯. ◊. ♯. ♯. for the prolonging the *sound* of that Note it follows to half as much more: For example, the *Prick* which is placed after a *Semibrief* is in proportion a *Minum*, and makes the *Semibrief* which before was but two *Minums* to be three *Minums*, and so the like value to other Notes, it being alway half so much as the Note it follows. Example.

Prick Long. Brief. Semibrief. Minum. Crotchet. Quaver.



Second

The Skill of Musick.

23

A further Example of the *Prick Notes*, wherein you see your Measure of the *Time* barred, according to the *Semibrief*, both by *Prick Semibriefs*, *Minums*, and *Crotchets*.



Prick Crotchets.

Prick Quavers.



Second *Pricks* of *Perfection* are used for Perfecting of Notes as is onely used in the *Triple Time*, of which I shall speak more at the latter end of the Ninth Chapter, of *Moods* and *Time*.

Sincopation is when the striking of *Time* falls to be in the midst of a *Semibrief* or *Minum*, or as they are termed, *Notes Driven* till the time falls even again.

Sincopation.



A *Minum* Driven thorough the *Semibrief*.



A *Crotchet* Driven thorough a *Minum*. A *Quaver* Driven.

CHAP. VIII.

Of the Sembrief or Master Note in
the Keeping of Time.

Observe that by the *Measure* of the Semi-brief all Notes are proportionated, his owne *Measure* is expressed (by a *Natural Sound* of the *Voyce*, or *Artificial* on an *Instrument*) to the Moving of the *Hand* up and down when his *Measure* is whole, as in Notes of *Augmentation*, or broken into the Notes of *Diminution*, as *Minums*, *Crotchets*, &c. For two *Minums* is his *Measure*, and foure *Crotchets* his *Measure*, or the like proportion. Then in the Keeping your *Time* your hand goes up at one *Minum* and down at the other; and so when foure *Crotchets* or the like, then two up and two down. This Rule observe, according to the *Measure* of those Notes your *Sembrief* is divided into, be it either *Triple*, *Dupla*, or *Common Time*.





CHAP,

CHAP. IX.

Of the Foure Moods or Proportions
of the Time, or Measure of Notes.

*The usual Moods may not here be mist,
In them much cunning doth consist.*

There are foure Moods, the which are divided into foure Tables, that is to say,

- | | | | | | |
|---|---|-------------------------|-----------------------|---|---|
| <div style="display: flex; align-items: center;"> <div style="writing-mode: vertical-rl; transform: rotate(180deg); font-size: 2em; margin-right: 5px;">Moods.</div> <div style="display: flex; flex-direction: column; align-items: center;"> <div style="margin-bottom: 10px;">Great.</div> <div style="margin-bottom: 10px;">Less.</div> </div> </div> | { | 1. The Perfect of the | } |  | |
| | | | More | | |
| | | { | 2. The Perfect of the | } |  |
| | | | Less | | |
| | { | 3. The Imperfect of the | } |  | |
| | | More | | | |
| | { | 4. The Imperfect of the | } |  | |
| | | Less | | | |

These Foure have been of use in former times,

times, but of late the Musick which have been composed either for *Voyce* or *Instrument*, make use onely of the two latter; that is to say, the *Imperfect of the More*, the *Imperfect of the Less*, one being called the *Triple Time*, the other the *Duple* or *Common Time*: however, I will give you the *Definition* of all *Foure* in their order, and be more large upon the two latter, because of most and onely use to young Practitioners.

1. The *Perfect of the More* is when all go by three, as three *Longs* to a *Large*, three *Briefs* to a *Long*, three *Semibriefs* to a *Brief*, three *Minums* to a *Semibrief*; and his Signe or Mark is thus $\odot 3$

Example.

The Perfect of the More $\odot 3$



The

2. *The Perfect of the Less*, is when all go by two, except the *Semibriefs*, as two *Longs* to a *Large*, two *Briefs* to a *Long*, three *Semibriefs* to a *Brief*, two *Minums* to a *Semibrief*, &c. and his Signe or Mark is made thus (l) 3.

Example.

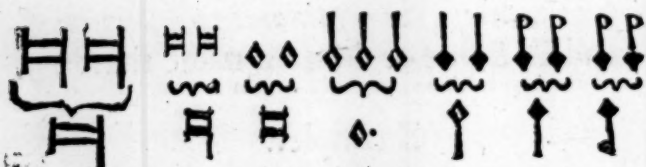
The Perfect of the Less (l)



3. *The Imperfect of the More*, is when all goes by Two, except the *Minums*, which goes by Three; as, two *Longs* to a *Large*, two *Briefs* to a *Long*, two *Semibriefs* to a *Brief*, three *Minums* to a *Semibrief*, with a Prick of Augmentation or Perfection (else it would not bear the proportion of *three Minums*, which is called a *Time*) and two *Crotchets* to a *Minum*, &c. His Mood is thus signed C_3 , and this is called the *Triple Time*.

Example.

Example.

The Perfect of the More C

This *Mood* is much used in *Airy Songs* and *Galliards*, and is usually called *Galliard* or *Triple Time*, and is of two *Natures* in *Proportion* of *Measure*:

First, when his *Measure* is by three *Minuts* or a *Semibrief*, with a *Prick of Perfection*, is a *Time*, which is usually *Three to one*. For Example,



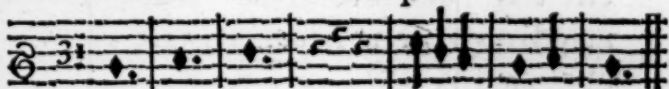
The second is when this *Measure* of *Triple Time* is made as swift again, and his *Time* is measured by three *Crotchets* or a *Minum*, with a *Prick of Perfection*. This swift *Measure*

sure is appropriated or used in *Light Lessons*, as *Corants*, *Sarabands*, *Figgs*, and the like.

Example.



This swift *Triple Time* is many times prick'd in *Black Notes*, which *Black Note* or *Black semibrief* is of one and the same Measure with the *Minum* in the foregoing Example, but is seldome used, because the *Minums* serve as well. For example.



4. The *fourth* and last *Mood*, which is called the *Imperfect of the Less*, is when all goes by two, as two *Longs* to a *Large*, two *Briefs* to a *Long*, two *semibriefs* to a *Brief*, two *minums* to a *semibrief*, two *Crotchets* to a *Minum*, &c. and this is called the *Duple* or *Semibrief Time*, (many call it the *Common Time*, because most used and) his *Mood* is thus marked

ked C , and is usual in Songs, Fantasies, Pavans, and Almans, and the like, whose *measure* is set down in this following Example.

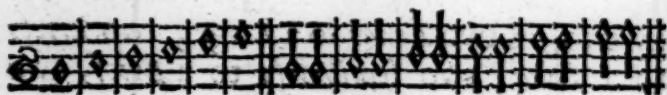
The Imperfect of the Less C



Severall Examples of the *Time Broken*, and Barred in, according to the *Measure* of the *Sembrief*, according to the *Mood* of the *Imperfect of the Less*.

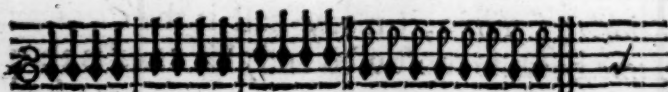
Sembriefs.

By Minums.



By Crochets.

By Quavers.



Sembrief

An Example of the Time by Mixt Notes.



Of the Tying of Notes.



This Example shews that many times in Songs or Lessons, Two, or Foure, or more Quavers and Semiquavers are Tyed together by a long Stroke on the Top of their Tails: And though they be so, they are the same with the other, not differing in the Measure or Proportion of Time, neither by the placing of the Tail of a Note up or down doe make any Alteration.

Having

Having in this Chapter given you the Definition of the four *Moods* now used, and their Proportions of *Time*, especially of the two latter which are most to be observ'd; and also of the several *Notes* and their *Quantities* and *Proportions*, for the true Keeping of *Time* in all Songs or Lessons, I think it not amiss by way of Discourse, to give you a short account of the five Moods used by the Ancient *Gracians* in their several varieties of their Musick, out of Mr. *Butler's* learned Treatise of Musick, entituled, *The Principles of Musick*.

CHAP.

*A short Discourse of the Five Moods
used by the Græcians.*

1. The *Dorick* }
2. The *Lydian* }
3. The *Æolick* } 4. The *Phrygian*
5. The *Ionick*.

Cassidorus hath written much of the Various Effects which are wrought by the Five *Gracian* Moods, setting forth that they had their several Appellations from the Countreys in which they were Invented and Practised.

1. The *Dorick Mood* consists of *sober, slow-Tim'd Notes* (counterpoint) which in Composition of Parts goes Note for Note, be they of two, three, or foure Parts, as is usual in Church Tunes to the usual Psalms, by Mr. *Ravenscroft* and others in foure Parts, and other pious Canticles in Meeter; and this *Dorick* had his name from *Doria*, a civil part in *Greece* near *Athens*.

2. The *Lydian mood* was used to grave, full, solemn Musick, Descant, or Composition.

tion, being of slow Time, fitted to sacred *Hymns*, as *Anthems*, or Spiritual Songs in *Prose*, sometimes in *Verses* alone, and sometimes in a full *Chorus* of foure or five Parts. This Mood had its derivation from the famous River in *Lidia* called *Pactolus*, and the winding retrograde *Meander*, representing thereby the admirable varieties of Sounds in Musick in its passing by the chief Cities of *Philadelphia* and *Sardis*, being the Royal seat of the rich King *Cræsus*.

3. The *Æolick mood* was that which was of a more Aiery and soft pleasing sound, as your *Madrigals* or *Fa la's* of five and six Parts, which were composed for Viols and Voyces by many of our excellent English Authors, as Mr. *Morley*, *Wilkes*, *Wilbey*, *Ward*, and others, and had his derivation from *Æolia* (a Kingdome of *Æolus*) whence he is faigned to send his rushing winds, the which do resemble this Mood; that is so commixt with Fancy and Aiery sounds.

4. The *Phrygian mood* was a more warlike and couragious kind of Musick, expressing the Musick of Trumpets and other Instruments used of old, exciting to Arms and Activity,

Activity, as *Almans*, and the like. This mood had its derivation from *Phrygia* (a Region bordering upon *Lydia* and *Caria*) in which is *Cios* that Martial Town , and the most high Hill *Idæ* , famous for the *Trojan* War : and many Historians have written of its rare Effects in warlike preparations. (*Suidas in littera T.*) writes of *Timotheus* a skilful Musician , that when *Alexander* the Great was much dejected in his mind, and loath to take up Arms, he with his *Phrygian* Flute expressed such excellent Sounds and varieties of Musick, that the Kings passions were immediately stirred to War, and ran presently and took up Arms. But the Story of *Ericus* Musician, passes all , who had given forth, that by his Musick he could drive men into what affections he listed ; being required by *Bonus* King of *Denmark* to put his skill in practise , he with his *Harp* or *Polycord Lyra* expressed such effectual melody and harmony in the variety of changes in several *Keyes*, and in such excellent *Fugg's* and sprightly *Ayres*, that his Auditors began first to be moved with some strange passions, but ending his excellent voluntary with some choice Fancy

upon this *Phrygian Mood*, the Kings passions were altered, and excited to that height, that he fel upon his most trusty friends which were neer him, and slew some of them with his fist for lack of another weapon; which our Musician perceiving, ended with the sober *Dorick*: the King came to himself, and much lamented what he had done. This is recorded at large by *Crantzins lib. 5. Dania cap. 3.* and by *Saxo Grammaticus lib. 12. Hist. Dania* and others.

5. The *Ionick Mood* was for more light and effeminate Musick, as pleasant *Amorous Songs, Coranto's, Sarabands* and *Figs*, used for honest mirth and delight at Feasts and other merriments. This *Mood* had its derivation from the *Ionian* of *Ionia*, which lies between *Æolia* and *Caria*, a situation full of all pleasure, whose plenty and idleness turned their honest mirth into lasciviousness. By this *Mood* was the *Pithagorean Huntsup*, or morning Musick, which wakened and rouzed their dull spirits to study and action. The abuse of this *Mood* is soon reformed by the sober *Dorick*, for what this excites above moderation, the other draws into a true *Decorum*.

of

Of Tuning the Voyce.

THUS having briefly given you plain and familiar Rules for the understanding the nature and use of the *Gam-ut*, and also the Names of your *Notes*, their Qualities, Quantities and Proportions, or the short *Epitomie* of the whole grounds of *Musick* which ought to be learnt and observed by all Practitioners in *Musick*; I shall now before I set down your first *plain Songs*, insert a word or two concerning the *Tuning of the Voyce*, in regard none can attain the right guiding or ordering their *Voyce* in the *raising* and *falling* of several *Sounds* which are in *Musick* (at first) without the help of another *Voyce* or *Instrument*. They are both of them extraordinary helps, but some *Voyces* are best guided by the *sound* of an *Instrument*, and better, if the Learner have skill thereon to express the several *sonnds*, so that his *Voyce* may go along with his *Instrument*, in the *ascending* and *descending* of *Notes* or *Sounds*. And (if not,) if an *Instrument* be sounded by another who is an *Artist*, so the Learner hath a good *Ear* to guide his *Voyce* in *unity* to the *sound* of the


Instrument, it will with a little practise (by sometimes singing with, and sometimes without) guide his *Voyce* into a perfect *Harmony* to sing all his plain *Songs* with exactness, I mean by *Tuning his Notes* perfectly, *Ascending* and *Descending*, and also in the *Raising* or *Falling* of a *Third*, a *Fourth*, or *Fifth*, and *Sixth*, &c. At the first guiding the *Voyce* therein, it will much help, if you observe this *Rule*; as for a *Third ascending*, which is from *Sol* to *Mi*, if at your first *Tuning* you sound or raise all three *Notes*, as *Sol*, *La*, *Mi*, then at second *Tuning* leave out the *La* or middle *Note*, and so you will *Tune* a *third*, which is from *Sol* to *Mi*: This *Rule* serves for *fourths*, or *fifths*, &c. as your third *Plain Song* directs.


1. Observe that in the *Tuning* of your *Voyce* you strive to have it clear.

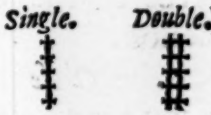
2. In the expressing of your *Sounds*, or *Tuning* of *Notes*, it come clear from your *throat*, and not through your *teeth* that together, but let your *sound* have a clear passage.


Lastly, observe that in *Tuning* your first *Note* of your *plain Song*, you equal it so to your *Voyce*, that when you come to your highest *Note*, you may reach it. of

Of the several Adjuncts and Characters used in Musick.

1. A *Direct* in the end of a Line sheweth where the *Note* standeth in the beginning of the next Line, and is marked thus, 

2. A *Repeat* is either of the same *Notes*, or of *Notes* and *Ditty* together, to be Sung or Play'd over again, and is marked thus :S: For a *Repeat* of the *Ditty* or words of a Song to be over again, which is common in *Anthems* or *Madrigals* of three or foure Parts, the mark is thus 

3. Of *Bars* there are two sorts, the *Single* and the *Double*. The *single Bar* is used for the Dividing the *Time*, according to the appropriated *Measure* of the Song or Lesson. The *double Bar* Divides the *Strains* or *Parts* that the Lesson or Song is divided into. They are marked thus, 

4. Of *Tyes* or *Holds*, which are thus marked, 

D 4

This

This *Tye* or *Hold* when he is put over the head of two *Notes*, both upon one *Line*, or one *Space*, it is, that they must be Sung or Play'd in one Sound.

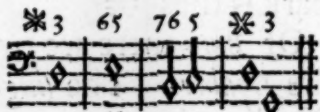
If the *Tyes* or *Holds* be put over Passing *Notes*, as thus,



they shew that so many *Notes* are Sung to one syllable of a word.

If such *Ties* be in Lessons for the *Viol*, or *Violin*, they shew that so many as are so tyed are to be stroke with once Drawing the Bow.

5. There are many times in the *Thorough Bass* Part, which is for the *Organ* or *Theorboe*, *Figures*, *Flats*, and *Sharps* placed over the *Notes*, as thus,



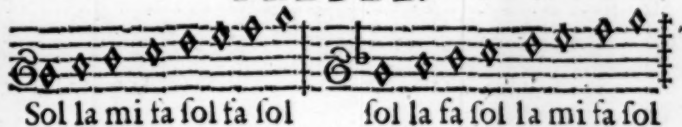
They are for the Striking of Parts, as a *sharp third*, *sixth* or *fifth*, and the like, as may best agree to the other Parts of the Song or Lesson.

6. A *Close* is marked thus \frown , which is many times put over a *Note* in the Midst of a Song or *Fantastie*, when the *Parts* come to a close all together, and also at the End of a Song or Lesson.

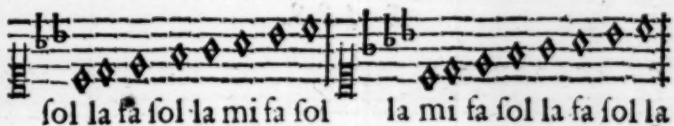
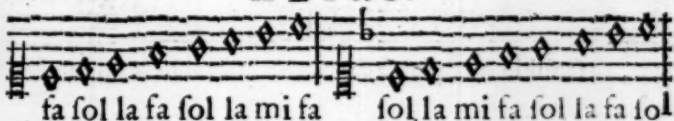
An

An exact Table of the Names of the Notes in all usual Cleaves, expressed to each Part several.

TREBLE.



ALTUS.



MEAN.



An Introduction to
C O U N T E R - T E N O R .

sol la mi fa sol la fa sol sol la fa sol la mi fa sol

la mi fa sol la fa sol la la fa sol la mi fa sol la

T E N O R .

la fa sol la mi fa sol la mi fa sol la fa sol la mi

fa sol la mi fa sol la fa fa sol la fa sol la mi fa

B A S S .

sol la mi fa sol la fa sol sol la fa sol la mi fa sol

la mi fa sol la fa sol la la fa sol la mi fa sol la

Here

The Skill of Musick.

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Here followeth the 3 usual Plain Songs for Tuning the
Voyce in the Ascending and Descending of Notes.

1 
Sol la mi fa sol la fa sol sol fa la sol fa mi la sol la sol

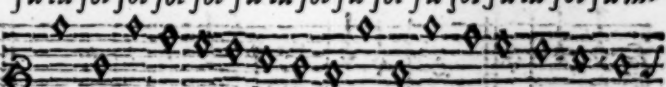
2 
Sol mi la fa mi sol fa la la fa sol mi fa la mi sol la sol

3 
Sol la mi sol mi sol la mi fa sol fa sol la mi fa sol sol sol


Sol la mi fa sol la sol la sol la mi fa sol la fa sol fa


Sol la mi fa sol la fa sol sol sol sol fa la sol la sol


fa la sol sol sol sol fa la sol fa sol fa sol fa la sol fa mi

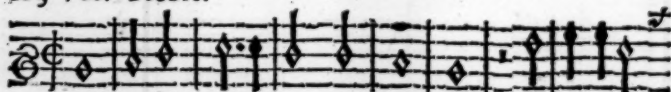

sol mi sol fa la sol fa mi la sol la sol fa la sol fa mi


la sol sol sol fa sol la sol sol sol fa sol mi sol la sol.



*Short HYMNS and PLALMS fit for the praetise
of young Learners.*

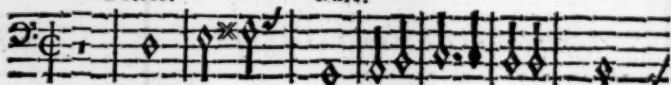
A 3 Voc. Treble.



Non nobis Domine non nobis, sed nomini

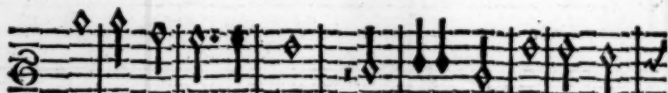
Tenor.

Bass.



Non, &c.

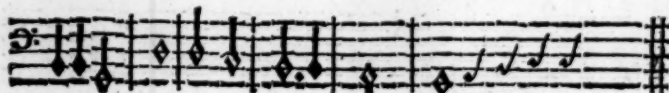
Non nobis, &c.



tuo da Gloriam, sed nomini tuo da



Gloriam. Non nobis Dominum, &c.



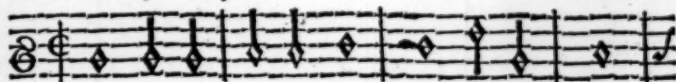
Non nobis, &c.

The Skill of Musick.

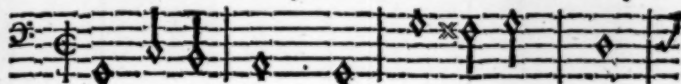
45

Pfal. I. Sandys Translat.

H. Lawes.



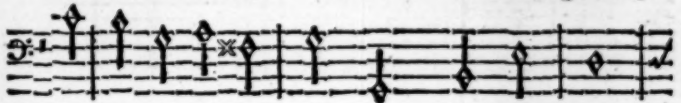
That man is truly blest who never strays



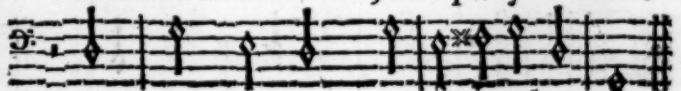
by false advice, nor walks in sinners ways,



nor sits infected with their scornful pride,

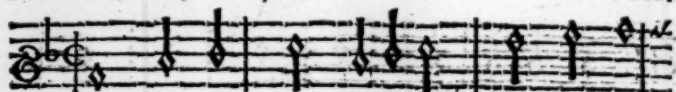
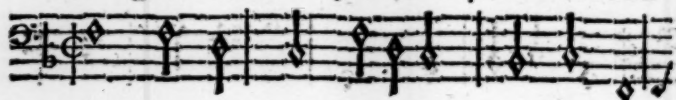


whom God contemne, and piety deride.



Pfal. 106. Sandys Translat.

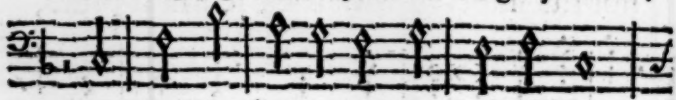
H. Lawes.

With grateful hearts *Jehovah's* praise resound

in goodness great, whose mercy hath no bound:



What language can express his mighty deeds?



or utter his due praise, which words exceeds?



To the Skill of Musick.

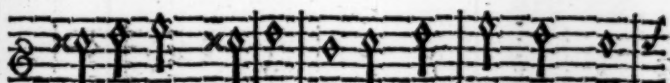
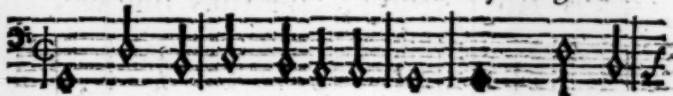
47

Pfal. 36. Sandys Translat.

H. Lawes.



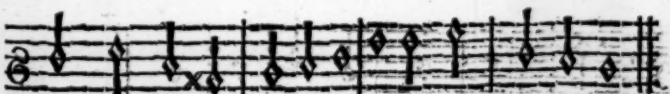
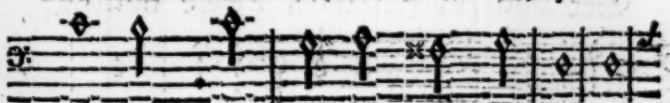
The Lord I will for ever bless, my tongue his



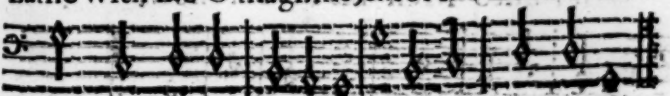
praises shall profess, in him my Soul shalboast ;



The meek shall hear the same and joy, his

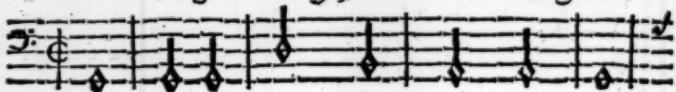


name with me O magnifie, extol the Lord of host.

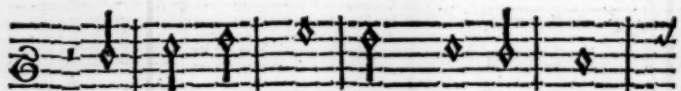


The Angels Hymne, Luk. 2. 13.

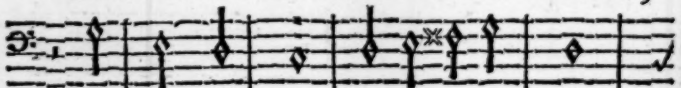
Thus Angels sung, and thus sing we,



To God on high All Glory be,



Let him on Earth his Peace bestow,



And unto Men his favour show.





THE
TUNES of the **PSALMES**
As they are commonly Sung in
PARISH-CHURCHES.

With the *Bass* set under each *Tune*,
By which they may be Play'd and Sung
to the *Organ, Virginals, Theorbo-Lute,*
or *BASS-VIOL.*

Preface.

Courteous Reader,

THESE following *Tunes* of the *Psalms* are of much use;
not onely for young *Practitioners in Song*, but for those
Parish-Clerks which live in *Countrey Towns and Villages*,
where their *Skill* is as small as their *Wages*: But to them of
this City of *London*, which are most of them *Skilful and*
Judicious men (in this matter) it will add little to their
knowledge; yet I hope and wish it may to some of their
Congregations, who I am very sensible have great need of
instruction herein.

There are many more *Tunes* than I have here set down;
but these I chose rather from the rest, as being all of them
such as the *Congregation* will Joyn in, and are better ac-
quainted with these than the other *Tunes*. Vale,

J. P.

Some few Directions for ordering the Voyce in Setting these following Tunes of the Psalmes.

First, observe how many *Notes* Compass the *Tune* is, next the place of your first Note, and how many above and below him, that thereby you may give the *Tune* of your first Note so as the rest may be Sung in the Compass of the *Voyce*, without *Squeaking* above, or *grumbling* below. For the better understanding of which, take notice of these following Directions.

First, of the Ten short Tunes, whose Measure is to 8 and 6.

These 7 short Tunes will bear a cheerful high pitch, in regard their Compass ex- ceeds not 5 or 6 Notes.	}	Low Dutch	}	To Psal. Consolatory.
		York Tune		
		New Tune		To Psal. of Praise and Thanksgiving.
		Oxford Tune		
		Cambridge		
	}	Windsor Tune	To Psal. of Confession, Prayer, and Funerals.	
		London Short Tune to Ps. 25. 70. 134.		

These 3 short Tunes you must begin somewhat lower, being 8 Notes Compass above your first Note	}	St. Davids	To Ps. of Praise & Thanksg.
		Martyrs	
		Winchester	

*Second, of the 3 Long Tunes, whose Measure is to 8 and 6.
and maybe sung to any Psalm of that measure, viz.*

The 1. Psal. Tune The 81. Psal. Tune The 119 Psa. Tune	}	These 3 Tunes you must begin low,	
		for they are 9 Notes compass, and	
		8 above the first Note.	

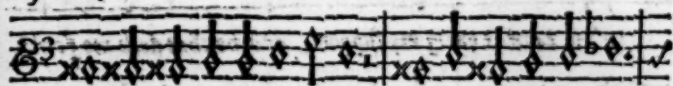
Third, Peculiar Tunes to Psalms are these,

51 110	}	These 2 are 8 Notes	}	113 118	These 2 are 8 Notes
		compass; the first Note			
	}	is 4 Notes above the	}		begins in the lowest
		lowest, therefore begin			
		it indifferent high.			low.

The ten Short Tunes proper to any Psalm whose Measure is to eight Syllables on the first line and six on the next.

Psalm. 4.

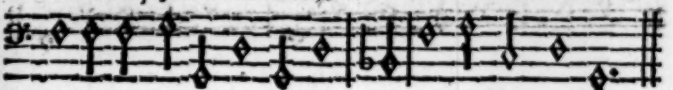
Oxford Tune.



O God that art my righteousness, Lord hear me when I call :

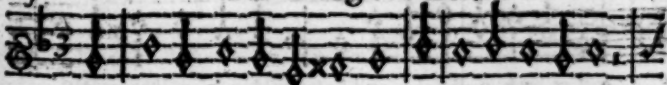


Thou hast set me at liberty, when I was bound and thrall.

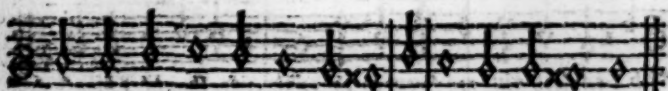
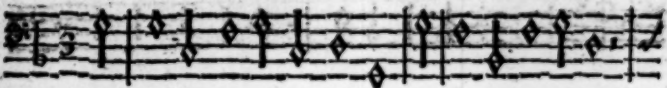


Psalm. 12.

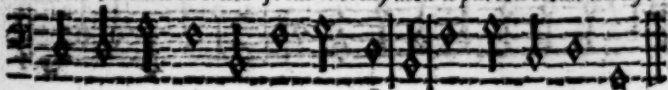
Cambridge Tune.



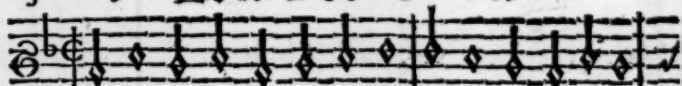
*H*elp Lord, for good and godly men do perish and decay:



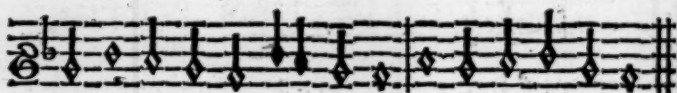
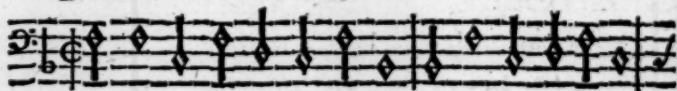
And faith and truth from wordly men is parted clean away.



Psal. 23. Low Dutch tune



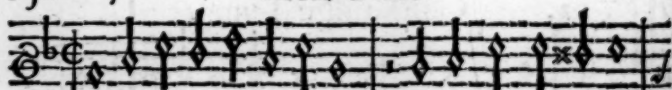
The Lord is onely my support, and he that doth me feed :



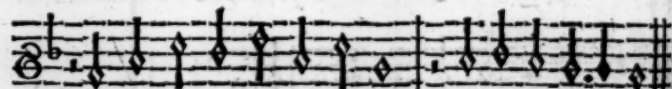
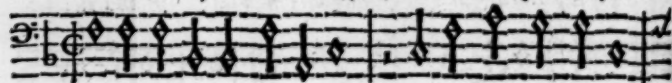
How can I then lack any thing whercof I stand in need ?



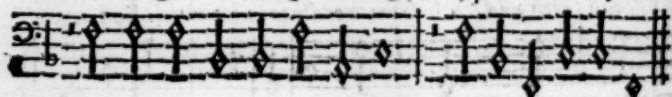
Psal. 27. York Tune.



The Lord is both my healih and light, shal man make me dismaid?



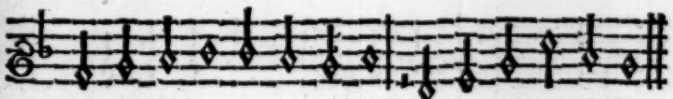
Sith God doth giue me strength & might, why should I be afraid?



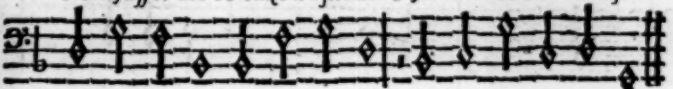
Ps. 25. or the 50. Second Metre. 70. & 134.



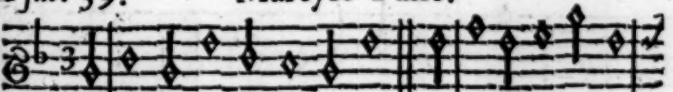
I Lift mine heart to thee, my God and guide most just:



Now suffer me to take no shame, for in thee doe I trust.



Psal. 39. Martyrs Tune.



I Said I will look to my wayes, for feare I should go wrong:



I will take heed all times that I offend not with my tongue.



Psal. 84. Winchester Tune.



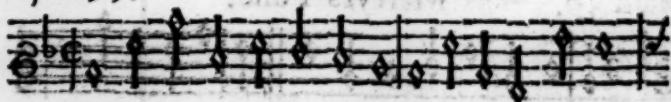
How pleasant is thy dwelling place, O Lord of hosts to me!



The Tabernacles of thy grace, how pleasant Lord they be!



Psal. 95. St. David's Tune.



O Come let us lift up our voice, and sing unto the Lord:



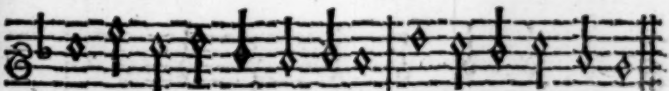
In him our rock of health rejoyce, let us with one accord.



Psal. 96. New Tune.



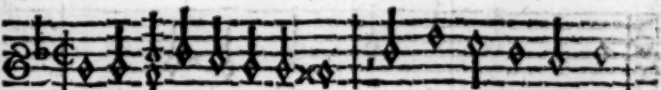
Sing ye with praise unto the Lord, new songs with joy and mirth:



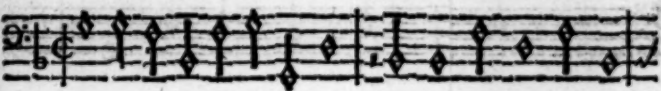
Sing unto him with one accord, all people on the earth.



Psal. 116. Windfor Tune.



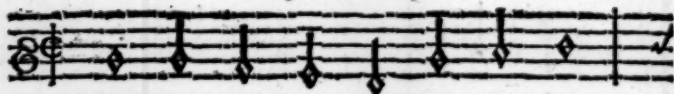
I Love the Lord, because my voyce, and prayer heard hath he :



When in my dayes I call'd on him, he bow'd his ear to me.



Psal. 100.



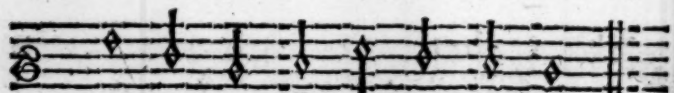
ALL people that on earth doe dwell,



Sing to the Lord with chear- full voice:



Him serve with fear, his praise forth tell,

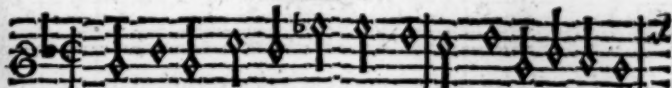


Come ye before him and rejoyce.



*Long Tunes which may be sung to any Psalm,
whose Measure is 8 syllables in the first Line,
and six in the next.*

Pfal. 1.



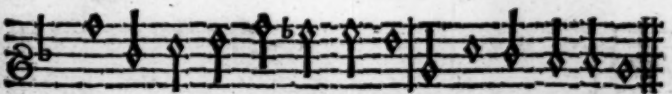
THe man is blest that hath not bent to wicked read his ear :



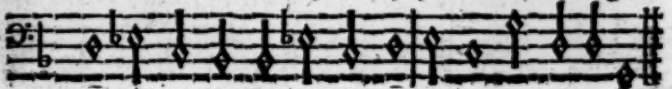
Nor led his life as sinners do , nor sat in scorn's chair.



But in the Law of God the Lord doth set his whole delight :



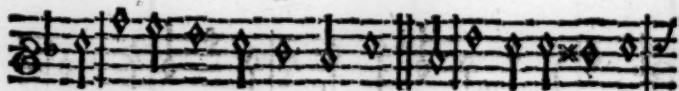
And in that law doth exercise himself both day and night.



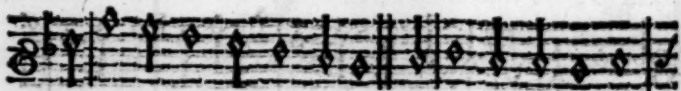
Psal. 81.



BE light and glad in God rejoyce, which is our strength and stay:



Be joyful, and lift up your voyce, to Jacobs God I say.



Prepare your Instruments most meet, some joyful Psalm to sing:



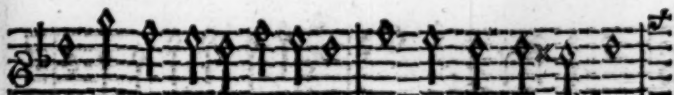
Strike up with Harp and Lute so sweet, on every pleasant strain



Psalm. 119.



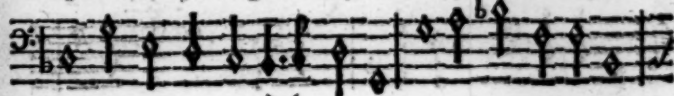
Blessed are they that perfect are, and pure in mind and heart,



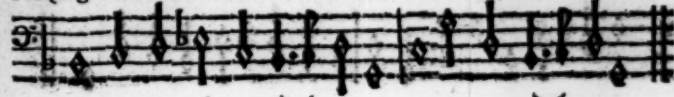
whose lives and conversations from Gods Laws never part.



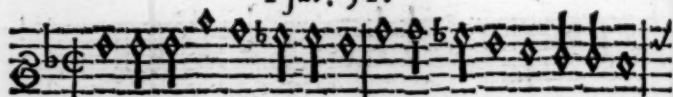
Blessed are they that give themselves his statutes to observe,



Seeking the Lord with all their hearts, & never from him swerve



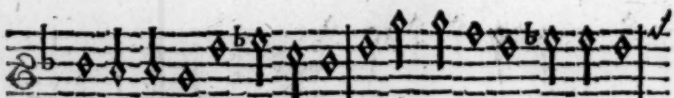
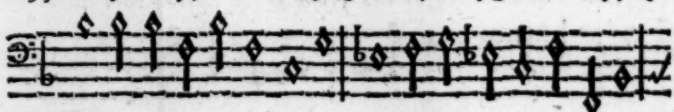
Psal. 51.



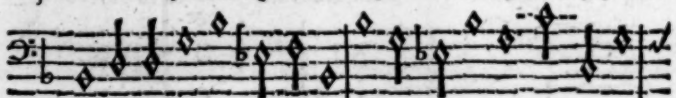
O Lord consider my distresse, and now with speed some pitie take?



My sins deface my faults redress, good L. for thy great mercy sake.



Wash me O Lord, and make me clean from this unjust & sinful act



And purifie yet once again my hainous crime and bloody fact.



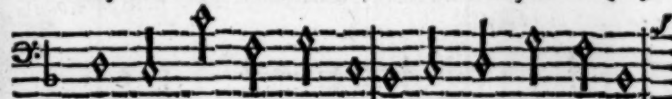
Psal. 148.



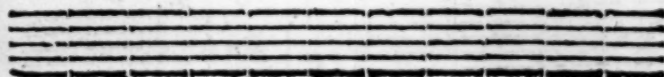
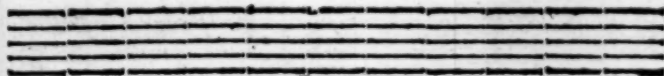
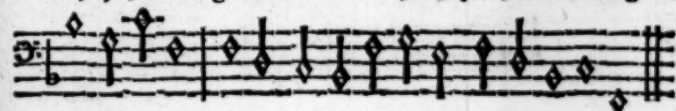
Give laud unto the Lord , from heaven that is so high ;



Praise him in deed and word above the starrie skie ,



And also ye, his Angels all, armies royall, praise him with glee.



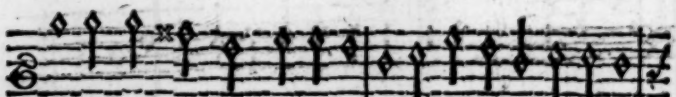
Psal. 113.



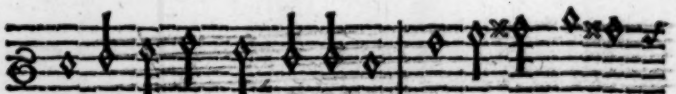
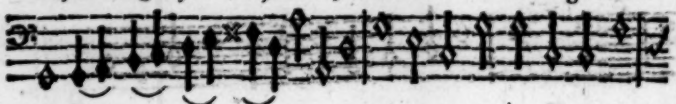
*Ye children which do serv the L.prais ye his name with one accord
who from the rising of the sun , Till it return where it begun,*



*Yea blessed be always his name.The Lord all people doth surmount,
Is to be praised with great fame.*



as for his glory we may count, above the heavens high to be.



with God the Lord who may compare, whose dwellings in the

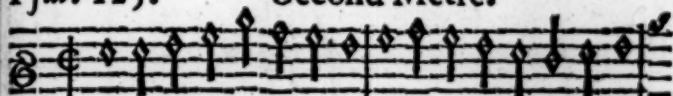




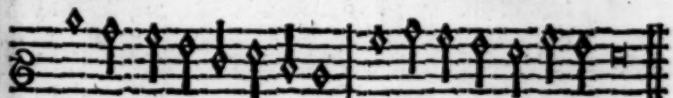
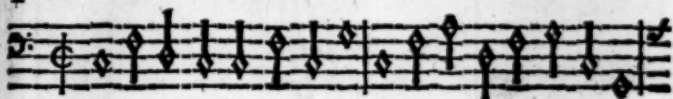
Ten Commandment Tune.

Psal. 125.

Second Metre.



Those that do put their confidence upon the Lord our God only,



and fly to him for their defence in all their need and misery.





FINIS.





SECOND BOOK.

A BREIF INTRODUCTION, OR, Plain and easie Directions for the *Bass-Viol*, or *Viol de Gambo*.

THe *Viol de Gambo* is so called because his *Musick* thereon is play'd from the Rules of the *Gam-ut*, and not by Letters or *Tableture*, as the *Lyra Viol*. Of this *Viol de Gambo* there are three Instruments of several sizes, one larger than the other, viz. *Treble-Viol*, *Tenor-Viol*, and *Bass-Viol*; these three have their several parts in the *Scale of Musick*. The *Treble-Viol* plays the Highest part, and his Lessons are prickt by the *G sol re ut* Cliff . The *Tenor-Viol*, or Middle part his Lessons are by the *C sol fa ut* Cliff . And

F

And the *Bass-Viol*, which is the largest, his Lessons are by the *F fa ut* Cliff ♯ . These three *Viols* agree in one manner of *Tuning*. And therefore I shall first give you the Directions for *Tuning* the *Bass-Viol*, which is usually strung with *six strings*, (as you may observe on the Figure expressed in the foregoing page) which *six strings* are known by six several names. The *First*, which is the smallest, is called the *Treble*; the *Second*, the *small Mean*; the *Third*, the *great Mean*; the *Fourth*, the *Counter-Tenor*; the *Fifth*, the *Tenor* or *Gam-ut* string; the *Sixth*, the *Bass*. But if you will name them after they are Tuned, according to your *Gam-ut*, the *Treble* is *D la sol re*, the *small Mean* *A la mi re*, the *great Mean* *E la mi*, the *Counter-Tenor* *C fa ut*, the *Tenor* or fifth string is *Gam-ut*, the *Sixth* or *Bass* is double *D sol re*. Belonging to these *six strings* there are *Seven Frets* or *Stops*, which are for stopping or giving variety of Sounds, according to the several Notes of the *Gam-ut* on your Instrument, both *Flats* and *Sharps*: I have therefore in the following Page drawn an exact Table of the several Notes of the *Gam-ut*, in their places, as they are

are stopt on the several *Frets* of the *Bass Viol*, on every string distinctly, beginning with your *sixth string*, which expresses the *lowest Note*, and so *ascending* the several *Notes* of *Scale* or *Gam-ut*, both *Flats* and *Sharps*, till you come to the *highest Note* usual on the *Treble string*.

But before you make use of this Table it will be necessary to have your *Viol* well *Tuned*, according to the order of it: and therefore for your more ease, I will give you two Rules, one by the *Letters* of the Alphabet, according to your seven *Frets*; The other by *Notes*: The first by *Letters*, being the easier way for a beginner, whose Ear I conceive at first is not well acquainted with the several distances of *Sounds* that the *strings* are *Tuned* in, shall by this way, use onely one, which is the *Unison*, which is to make two *strings* (one of them being stopt, the other not) to agree in one *Sound*: The *Letters* of the *Alphabet* are these eight, *A, B, C, D, E, F, G, H*. These seven are assigned to the *seven Frets* (as you may observe in the foregoing Figure of the *Viol*) *A* is the string open, so *B* is the *first Fret*, *C* the

second, *D* the *third*, *E* the *fourth*, *F* *fifth*,
G *sixth*, *H* *seventh*. Therefore to begin to
Tune raise your *Treble* or smallest string as
 high as conveniently it will bear without
 breaking. Then stop your *second* or *small*
Mean in *F*, and *tune* it till it agree with your
Treble open; that done, stop your *Third*
 string also on *F*, and make it agree with the
Second open; Then stop your *Fourth* in *E*,
 and make it agree with your *Third* open;
 then stop your *Fifth* in *F*, and make it agree
 to your *Fourth* open; last, stop your *Sixth* or
 lowest string in *F*, and make him agree to
 your *Fifth* open. This being exactly done,
 you will find your *Viol* in *Tune*.

The other way of *Tuning* is by *Notes*, or
 by distances of *Sounds*, thus: The *Treble*
 being raised as high as it will conveniently
 beare without breaking, will then bee
De la sol re, your *Second* being tuned foure
 Notes lower will be *A la mi re*, the *Third*
 foure Notes lower than your *Second* will
 then be *E la mi*, the *Fourth* three Notes
 or a flat *Third* lower than your *Third* will be
C fa ut, the *Fifth* tuned foure Notes lower
 your *Fourth* will then be *Gan-ut*, your *Sixth*
 foure

four Notes lower, then your *Fifth* will be *double D sol re*. Having according to these Directions perfectly Tuned your *Viol*, you may then proceed to the use of this *Table* for the knowing the places of your *Notes*, both *Flat* and *Sharp*, on the several *Stops* or *Frets*.

In the which you may also observe this *Rule*, that the *Sharp* before a *Note* makes it a *Fret* or *Stop* lower, and a *Flat* before a *Note* a *Fret* higher, for two *Frets* go to one whole perfect *Note*, as this *Table* doth direct: Sometimes you may see a *Sharp* before *D sol re*, then he is stopt one *Fret* lower, which is the place of *E la mi Flat*, so if a *Flat* be to *A la mi re*, it is a *Fret* higher, which is *G sol re ut Sharp*. The like of other *Flat* or *Sharp* *Notes*.

Also note that if a *B Flat* or *B Sharp* be set upon a *Rule* or *Space* at the beginning of a *Line* with the *Cliffe*, that *Flat* or *Sharp* makes all the *Notes* which are in those *Rules* or *Spaces* to be *Flat* or *Sharp* through the whole *Lesson*.



An Exact Table for the *Practitioners*
on the *Basse-Viol*: Directing the
Places of the *Notes* to every *Stop*
thereon, according to the *Scale*
or *Gam-ut*; beginning at the
Lowest Note on the *Sixth String*
or *Basse*, and ascending to the
Highest on the *Treble*.

6 String.

Double D sol. ra.	Double E la mi.	DD E la mi.	DD F fa ut.	DD F fa ut.
	Flat.	Proper.		Sharp.
Sixth string. open	Sixth string. first fret.	Sixth string. second fret.	Sixth string. third fret.	Sixth string. fourth fret.

5 String.

Gamut	Gamut sharp.	A ra	B mi flat.	B mi proper.
Fifth string open	Fifth string first fret	Fifth string second fret	Fifth string third fret	Fifth string. fourth fret.

The Skill of Musick.

71

4 String.



C fa ut. *C fa ut, sharp.* *D sol re.* *E la mi, flat*

Fourth string open *fourth string first fret* *fourth string second fret* *fourth string third fret.*

3 String.



E la mi *F fa ut* *F fa ut, sharp* *G sol re ut.* *G sol re ut, sharp.*

Third string open *third string first fret* *third string second fret* *third string third fret* *third string fourth fret*

2 String.



A la mi re *B fa b mi, flat.* *B fa b mi, proper.* *C sol fa ut,* *C sol fa ut, sharp*

Second string open *second string first fret* *second string second fret* *second string third fret.* *second string fourth fret.*

1 String.



D la sol re *E la mi, flat* *E la mi* *F fa ut* *F fa ut, sharp* *G sol re.*

first string open *first string first fret* *first string second fret* *first string third fret* *first string fourth fret* *first string fifth fret.*

These directions for the *Bass Viol* will also serve for the *Treble Viol*, which is strung with *six strings* in the same manner, but is Tuned *eight Notes higher*, and *G sol re ut* on the *Treble* is an *Eight* above *G sol re ut* on the *Bass*, and is stopped on the same *Fret* that it is on the *Basse*, and so the other Notes according.

The *Tenor Viol* is an excellent *Inward part*, and much used in consort, especially in *Fantasies* and *Ayres* of 3, 4, 5, and 6 parts. The *Tuning* of it, it is in the same as the *Basse* and *Treble* for the distance of sound betwixt each string, but being a part betwixt both, his *Tuning* is 4 Notes higher than the *Basse*, and 5 Notes lower than the *Treble*, his *first* or *Treble* string is Tuned to *G sol re ut* on the third string of the *Treble Viol*, his *second* 4 Notes lower which is *D la sol re*, the third four Notes lower than that *A la mi re*, the fourth 3 Notes (or a flat third) which is *F fa ut*, the fifth four Notes lower than the fourth is *C fa ut*, the sixth four Notes lower than the fifth is *Gan-ut*, which is answerable to the *Gan-ut* on the *Bass Viol*. For the more cleer understanding of these *Tuning* several, viz. the
Bass,

Bass, Tenor, and Treble, observe these Examples of each of them according to the *six strings* as they are *tuned* by the *several Notes* of the *Gam-ut*.

Example:

The Treble Viol Tuning



Note that the *Fifth* string on the *Treble Viol* is the same to *G sol re ut* on the third string of the *Bass-Viol*.

The Tenor Viol Tuning



Note that the *Fifth* string of the *Tenor Viol* is tuned to *C fa ut* or fourth string on the *Bass Viol*.

The Bass Viol Tuning



This sixth string on the *Bass* is sometime tuned a Note lower to *Double C fa ut*, the *Compass* of some *Lessons* requiring it.

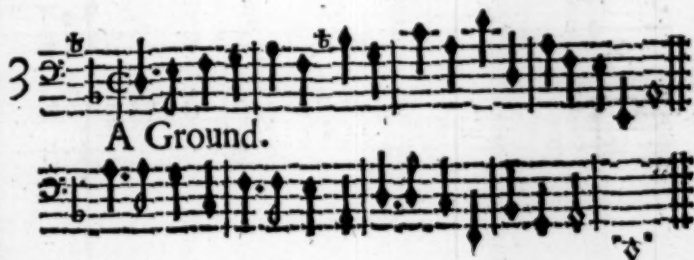
Having

Having here given you plainer directions for the *Tuning* your *Viol*, and also an exact *Table* where you may find your several *Notes* Flat and Sharp on your *Viol*, it remains now that you should know the *Names* of your *Notes* according to their proportions of *Measure* and *Time*, for which I refer you to the former part of this *Introduction*, *Chap. 6*. And also, for the better understanding the several places of your *Notes* of the *Gam-ut* on the *Rules* and *Spaces*, to the four first Chapters of this Book.

For the guiding of the *Finger*, and *Bow-hand*, and Gacing the *Notes*, this cannot be set down in words, but must be done by the guiding of an able *Teacher*, onely this Rule observe, That if there be an *odd Note* at the beginning of a *Lesson* or *Tune*, as usually there is in *Ayres* and *Corants*, then you strike it with drawing the *Bow* backwards; and if there be *no odd Note*, then your first *Note* is strook with the *Bow* put forward. Thus having given you these Directions for your first entrance on the *Viol*, I shall conclude with a few *easie Lessons* for the same, both for *Bass* and *Treble Viol*.

Short

Short Lessons to begin on the
BASS-VIOL.





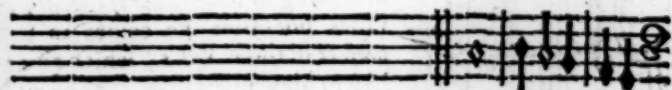
The Skill of Musick.

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a. 2. Parts.

Bassus.

Alph. Ferabesco.



Alph. Ferabesco.

Treble.

a. 2. Parts.

7



Instructions for the Treble Violin.



THE Treble-Violin is a cheerful and sprightly Instrument, and much practised of late, some by *book* and some *without*; which of these two is the best way, may easily be resolved; first, to learn to play by *vote* or *ear* without *book*, is the way never to play more than what he can gain by *seeing* and *hearing* an other *Play*, which may soon be forgot; But on the Contrary, he which learns and practises by *Book* according to the *Rules of Musick*, failes not after he comes to be perfect in those *Rules*, which guide him to play more than ever he was taught or heard, and also to play his part in *Consort*, the which the other will never be capable of, unless he hath this *sure guide*.

These *Rules of Musick* are in a plain *Method* set down in the first six *Chapters* of this *Book*; The which being perfectly understood, viz. the *Nature* of the *Scale* or *Gam-ut*, which directs the *Places* of all *Notes*, flat and sharp: By which are which are prickt all *Lessons* and *Tunes* on the five *lines*, the *Distinguishing* of the several parts by their *Cliffs*, as the *Treble*, *Tenor*, and *Basse*; Lastly, the *Names* of the *Notes*,
Rood,

Instructions for the Treble-Violin. 79

their quantities and proportions, according to the Rule of Keeping Time, &c.

There then remains two things to be Instructed in; First, the manner of Tuning your Violin. Second, some Directions to find the Stops of all Notes flat or sharp, on your Violin. Then first observe the Treble Violin is commonly strung with Four strings, which are thus Named, The first is called the Treble, the Second the Small Mean, the Third the Great Mean, the Fourth the Bass; but before I set down the manner of the Tuning, you must take this Rule, the which though it be not Usual, yet it is very necessary for Young beginners to have their Violin Fretted with six frets or Stops on the Neck thereof, and that for two reasons, First he shall with more ease find the right stop of every Note; Second, he shall thereby with more ease stop every Note in Tune, which some beginners who learn without, can never attain so good an Ear to stop all Notes in their exact tune, therefore you must procure your Violin to be Exactly fretted by a skillful hand to the true distances of half and whole Notes, which done, this following Table (which is drawn according to the Neck of the Treble Violin with four strings and six frets) it being rightly understood, will direct to stop every Note either Flat or Sharp, in his right place; and also to Tune your Violin according to Rule of the Gamut. The Sharp is thus mark'd ♯, the Flat thus ♭, the Tyes in the several places, as thus G ♯. A ♭, which is G sol re ut sharp, and A la mi re Flat is both in one Stop; so the like in the other Tyes do signifie the same Stop.

Example.

		F fa ut F. ♯ G sol re ut G ♯. A ♭ A la mi re B fa ♭					
Strings open. 1 2 3 4	E la A la D la G sol	B fa ♭	B mi ♯	C sol fa	C ♯. D ♭	D la sol	D ♯. E ♭
		D ♯. E ♭	E la mi	F fa ut	F. ♯	G sol re ut	G ♯. A ♭
		G ♯. A ♭	A la mi re	B fa ♭	B mi ♯	C sol fa ut	C ♯. D ♭
		1 fret 2 3 4 5 6					

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Another Example of the Notes as they Ascend on the Four Strings, beginning at the *Basse* or lowest.

4 String.	3 String.	2 String.	1 String.
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G sol re ut D la sol re A la mi re E la.

This Example will also direct you in Tuning of your Violin, if you observe the first Note on each string: by this signiture * is the String open, the other three by this are Notes stopt, as they Ascend on each String several. The Violin is Tuned by fifths, that is five Notes distance of sound betwixt each string; the Basse or fourth string is G sol re ut (which is an Eight above Gamut on the Basse-Viol,) The Third or Great Mean is D la sol re, The Second or Small Mean is A la mi re, The First or Treble is E la.

Courteous Reader,

THESE few Rules (and the help of an able Master to Instruct thee in the true Fingering, and the several Graces and Florishes that are Necessary to be learnt by such as desire to be exquisite herein) will in a short time make thee an able proficient herein.

For Lessons and Tunes for Beginners on this Treble Violin, I have omitted in this Book, there being plenty in two Books (lately printed) viz. The Dancing Master, in which book you have Exactly the Tunes of all usual Countrey Dances: Also other Tunes and French Corants, for the Violin, to play alone. The other Book is, of 2 Parts, Treble and Basse, entituled Court-Ayres, containing 245 Pavans, Almans, Ayres, Corants and Sarabands, Composed by the most Eminent Artist of this Nation.

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